AN ESSAY UPON HARMONY.

As it relates chiefly to

SITUATION and BUILDING.

Nothing surely is more strongly imprinted on our Minds, or more closely interwoven with our Souls, than the Idea or Sence of Order *and* Proportion; *hence all the Force of* Numbers, *and those powerful* Arts, *founded on their Management and Use. What a Difference there is between* Harmony *and* Discord! Cadency *and* Convulsion! *What a Difference between* compos'd *and* orderly *Motion, and that which is* ungovern'd *and* accidental! *between the regular and uniform Pile of some noble* ARCHITECT, *and a Heap of Sand or Stones;* between an *organis'd Body, and a Mist or Cloud driven by the Wind!*

Lord *Shaftsbury's* Characteristicks, Vol. II. Page 284.

LONDON:

Printed for T. COOPER, at the *Globe*, in *Pater-noster-Row*. MDCCXXXIX.

[Price Six-pence.]

PREFACE.

PROPER *Choice of* Situation *for* Buildings *hath been the Care of the greateſt Men in all Ages, either as it reſpected Beauty or Convenience, in Cities and Towns. For publick and private Utility were their Regard; from thence Seats and Villa's are to be rank'd among the Number,*——

To build, to plant, whatever you intend,
To rear the Column, or the Arch to bend,
To ſearch the Terras, or to ſink the Grot,
In all let NATURE *never be forgot.* POPE.

Convenience ſhould be the firſt Care of the Builder, he is to conſider what Plenty of Water, Wood, Paſtures, or Manur'd Land; the Fertility of the Soil; what Diſtance from Cities, or Towns for Proviſions, Rivers for eaſy Carriage: and even Diſtance of Materials, for erecting the Structure, ſhould be ranged among the Neceſſaries for that Purpoſe: Theſe attain'd, the placing the Building on a Spot, where Health is moſt likely to be enjoyed, is particularly to be obſerved; to be removed, as far diſtant as poſſible, from dead and ſtagnant Waters, which impregnate the groſſeſt and moſt unwholeſome Air, and from Vallies encloſed by Hills or Mountains; there

there the Rains which ſettle ſend forth contagious Vapours, and the Proviſions carried into ſuch Magazines are corrupted with Moiſture, &c.

Therefore if poſſible ſome River, *if not navigable, at leaſt a running Stream ſhould be the firſt Care for Health, as well as Convenience, and the Aſcent of ſome riſing Ground, for the Dryneſs of the Soil; the Air is* there *free and in perpetual Motion, and the* Earth *through its Declivity purg'd from Damps and Vapours; theſe things attain'd,* Beauty *to pleaſe the* Eye, *and enliven the Fancy, ſhould be made a Part of the Appropriation.*

It is this Beauty, Propriety, *or* Harmony, *which is the Subject of the following Eſſay: How far I have ſucceeded in Choice, I leave to the Judgment of the* Connoiſſeurs. *If it merit Peruſal, I have attain'd the Satisfaction I aim'd at in Writing it: As an Amuſement to myſelf, and the Pleaſure of thinking my Time innofenſively employ'd.*

An

An *ESSAY*

UPON

HARMONY, &c.

HARMONY is that which, in other Words, we expreſs by Symmetry, Order, Exactneſs, Elegance, Beauty, Propriety, Perfection, and the like; and theſe Terms are uſed according to the Difference of the Compoſition: Briefly it is the nice Aſſemblage of Parts proportion'd to each other and juſtly connected together, in one general Form, Structure, or Arrangement.

In Harmony, there are three general Diviſions, which may be diſtinguiſh'd by the Terms, *Ideal*, *Oral*, and *Ocular*.

The Ideal ariſeth from ſuch Numbers, Parts, or Proportions, which may be revolved in the Mind, and ranged together in Order, by Contemplation. It may ariſe from an elegant Deſcription, a beautiful Repreſentation, a Flow of eloquent Images; which may be conveyed to us, by Writing, Diſcourſe, &c. Or it may ſpring from the mental Idea of the divine Nature; his Attributes and Perfections in the Viſible, or the Inviſible Parts of the Creation.

Oral Harmony ariſeth from the juſt Connection, Analogy, and Agreement of Sounds, the Sympathetick Concurrence of the Parts in Concert to each other, the Variety, and Changes, and Symphony; of Notes and Tones, their riſing and falling in due Diſtance and Proportion, in Strength and Appropriation, or in Language, Eloquence, or Rhetorick. Theſe are the Branches, from which Oral Harmony ſpring, and of which it is compos'd.

Oc-

OCULAR Harmony is the moſt pleaſing and extenſive, and its Perfections ariſe from a Multitude of Cauſes.

THE General are two, *Nature* and *Art*.

THAT Ocular Harmony which flows from *Nature* is various, it conſiſts in Things *Animate* and *Inanimate*.

THE *Animate* Harmony is in Man, in Birds, Beaſts, Fiſhes, Inſects, *&c.* in infinite Degrees and Forms of Magnitude, Beauty, Propriety, and Perfection.

THE *Inanimate* Harmony is in the Proſpects of Hills, Woods, Rivers, Vales, *&c.* Scenes *noble*, *rural*, and *pleaſing*.

THE Soul by Sympathy to Scenes of perfect Beauty, of Proportion and Elegance, is inſenſibly drawn and attracted; the murmuring *Rivulets*, the ſilent *Grove*, the verdant *Meads*, the particolour'd Gaieties of Nature, have their Charms which Harmoniouſly pleaſe.

THE Inanimate conſiſts likewiſe in the peculiar Form of Mountains, Trees,

Stones, &c. in the Variety and Diſpoſition of the Parts of which they are particularly compos'd and in *Colours*.

Ocular *Harmony*, ariſing from Art, flows from the nice Occurrence and Affinity with *Nature*: Whether it be in copying her, or forming a Syſtem of Beauties, which may ſpring from Fancy; in theſe, and in every thing Harmonious, one general Obſervation is to be regarded: The nearer we approach to Nature in Form, Colour, or Number, or from the Nature and Occurrence of Things, the more agreeable will that *Harmony* be.

In *Muſick* there is ſome ſympathetick Force, in the Melody of the Sounds, which tremblingly ſhoots itſelf through us, a kind of feeling Senſibility of Harmony, which Words cannot deſcribe; which ariſeth from the Concurrence and Affinity of Numbers and Sounds, which tally with thoſe *Organs* of Senſation, which Nature implants in Mankind.

The Harmony of Art is very extenſive, though it is to be ſeen in *Sculpture*, in *Painting*, and *Architecture*, in a more diſtinguiſh'd Manner, than in other Sciences, becauſe theſe are practis'd Univerſal;

verſal; and the Theory of them is not difficult to attain a Knowledge of: Though, among the Multitude of Profeſſors, *Phidias*, *Raphael*, and *Palladio* are the only Produce of many Ages; few are Competitors of their Fame, or fewer deſerve a Memorial, to perpetuate their Names to Poſterity.

THAT Harmony in *Sculpture*, which beſt repreſents *Nature*, which beſt deſcribes the Form, Compoſure, and Texture of the Objects which it is intended to be a Pattern of; which figures out the *Beauty*, *Symmetry*, and *Proportion*, and diſplays the *Exactneſs* of the Original, is of all others the moſt agreeable; and ſuch Repreſentation, as it is moſt Natural, will alſo be moſt *Harmonious*.

IN *Painting*, the Fineneſs of Shades, of Keeping, of Propriety, of Elegance, and Diſpoſition of Beauty, and Exactneſs in Copy, or Invention, is moſt juſt and pleaſing, where it more immediately reſembles thoſe Beauties which we admire in Nature.

In *Architecture*, the Form, Magnitude, Dreſs, Decoration and Arrangement; the Fitneſs and Proportions, as they are

moſt analogous to *Numbers* and *Nature*, are moſt perfect and agreeable, moſt beautiful and harmonious.

The Profeſſors of *Sculpture* and *Painting* have long conteſted the Excellence of thoſe rival Arts: the one claiming the Priority of the other, for theſe Reaſons: The *Sculptors* ſay, it is more difficult, from rude Matter, to take away the rough Particles, which ſecrete a beautiful Statue, in a Block of Stone; to give Likeneſs, and even to repreſent the Paſſions, in lifeleſs Matter, they ſay this is more difficult than any part of *Painting*.

On the other hand the *Painter* pleads, that he excells the *Sculptor*, who upon a flat Surface can make the Repreſentation of a *Ball*; can preſerve Keeping and Diſtance, can ſhew an Object near, and afar off, upon the ſame Plane: can form a Likeneſs too, and, by his Art, ſhew the ſame Image, which the *Sculptor* can; and as for Keeping, and Diſtance, by Lights and Shades, claim the Pre-eminence.

I Shall not here enter into a Diſquiſition of the Excellence of theſe great Arts: The *Harmony*, and *Symmetry*, I in-

I intend to ſpeak of, is a Compound of *Art* and *Nature*; and which chiefly relates to *Situation*, and *Architecture*, it is the nice Aſſemblage and Conjunction of Things applicable and appropriate to each other: It is the Affinity of each Part to the Whole, in the Fineneſs, Texture, and Compoſition, ſo regulated and fitted, that they may appear joint Aſſiſtants, to embelliſh, decorate, and mutually add to each other's Graces.

ARCHITECTURE is one eaſy uniform *Harmony*; its Compoſitions are of a greater Magnitude than the preceding; and Invention is the principal Talent of the Profeſſor: The Painter and the Sculptor may, with their own Hands, finiſh the Performance or Deſign: The Architect, in the Execution, calls the Aſſiſtance of a Number of *Artificers*; among theſe, many will be unacquainted with *Symmetry* and *Proportion*, with Elegance and Propriety; therefore the greater is his Care to inſpect, appropriate, and perfect the Deſign.

CHOICE of Situation, of Proportion, Decoration, Materials, and even Artificers, is the Care of the Architect; and in every Branch a Sameneſs ſhould be blended

blended together, to perfect the Performance; the Situation ſhould be conſider'd as it reſpects the Convenience, Pleaſure, or other Advantage of the Spot: The Proportion ſhould be with reſpect to the Situation; the Dreſs, Decoration, and Materials ſhould be adapted to the Propriety and Elegance of the *Situation* and *Convenience*; the Artificers Judgments ſhould ſquare and tally with each other; there ſhould be an Affinity of Knowledge, a Sameneſs of Taſte reign through the whole *Claſs* who are to compleat it; one uniform Sympathy ſhould attract, and be attracted to each other, through the Execution.

PLINY, in his Deſcription of his Seats at *Tuſculum* and *Laurentinum*, has finely pictured thoſe Villa's; he has elegantly deſcribed the Affinity of Art and Nature, in the Conveniencies and Beauties, blended with the juſt Appropriation of his Deſigns to the Spot on which they were erected: His Scenes are Pictereſque Images of a delightful, pleaſant, and fertile Soil; one is more noble and magnificent, the other more rural and ſecreted.

MONSIEUR *Balzac* has ſtill added a Beauty more rural, than *Pliny*'s, to a Seat of his, deſcribed in a Letter to

Monſieur de la Motte, *Aigron* N. 15 dated *Sept.* 26, 1622; in which every Line conveys an Image ſo finely poetical, that we are at a Loſs to diſtinguiſh, whether the Scene be real, or romantick.

As we can claim a Share of equal Propriety and Graces, in ſeveral Villa's and Seats in our own Country: It were needleſs to trace foreign Climates for Example. Every County, has its peculiar Enchantments of Situation; either in Extent of Proſpect, its *Woods*, *Rivers*, *Vales*, *Paſtures*, or ſomething to attract, ſome Beauty, ſome Image, to allure our Eyes, or Attention, and fill us with agreeable Ideas.

PROSPECTS of Extent have various Excellencies, which differently affect us; *Shooters* Hill, beyond *Black Heath*, has the noble, the grand, and magnificent, the populous, and buſy Proſpect: The Images are moving, or great, the River Northward, with ſo many Veſſels of Magnitude, which almoſt every Tide diſplays; the great City, and Towns and Buildings, Weſtward; the Vale of *Eſſex* and contiguous Country have all a Sameneſs of Grandeur; the Ideas impreſſed on

on us are great and ſingular: Trade, Commerce, Government, Show, and external Pomp poſſeſs the Imagination: Till we turn Eaſtward, which has a kind of blended Pleaſure mingled with its Magnificence; a Nobleneſs mix'd with Solitude; and to the South, ſomething ſtill more *rural* and entertaining.

RICHMOND Hill, though advantageous for Proſpects of Beauty, has leſs of Grandeur, is leſs popular, buſy, and extenſive, the Images are fewer, more retreated, more ſeparate and rural than the former; though from the North and Weſt Views, the ſame River glides along, to cheer the Eye: The Veſſels are of another Form, infinitely diminitive in Proportion; fewer Towns, Villages, and Seats, and fewer Objects, to dwell upon the Fancy; from hence a Storm view'd, with all its fatal Conſequences, would hardly affect us, while one from *Shooters* Hill would fill us with Tenderneſs and Surprize; and even there the Images would have no Tincture of that Horror, which would ariſe in us from the View of one from *Dover* Cliff. In ſhort on *Richmond* Hill, the Scenes are more ſtill and ſilent, and a kind of penſive Gaiety is rather the Effect of the

the Survey, than that Vivacity which is diffus'd through us, at the Contemplation, and in the Enjoyment of the other: The South and Weſt have ſomething more attractive to gain our Aſſent to their Beauties, than the North, or Eaſt; the Windings and Turnings of the River, the Woods, Villages, and Seats, ſcatter'd in that kind of accidental arrangement make it very agreeable.

WINDSOR may claim an equal Share of extenſive Images, to attract the Eye and Admiration; the ſame agreeable River, and Proſpects equally beautiful, but *here* the Beauties are ſuch, which more nearly approach to Solitude, and retirement; they are ſtill Images of Pictereſque Romance, of ſilent Retreats; *rural*, and poetick.——we ſee

Woods peep o'er Woods, and Groves, on Groves, ariſe,
The party-colour'd Verdure, and the Lawn,
Or fertile Glebe of Corn, or flow'ry Mead,
Or blended Graces, Art with Nature mix'd,
And beauteous riſe, in wild diſorder'd Forms.
Theſe, Windſor, *are the Charms of thy retreats*
At once the Monarch's and the Muſes Seats.

" Where Nature is moſt apparent there " undoubtedly Harmony reſides, whether " the Deſign be plain, and conſiſts of but

" few Parts, or whether it be enrich'd with
" Ornament, or Decoration, if RULES,
" or NATURE have been applied, thoſe
" are the Examples worthy our Choice.
Morris's Lectures, part 2. p. 133.

THE Harmony of *Nature* conſiſts in Proportion, and our Bodies are organized, to tally with thoſe Graces that Nature produceth; to ſympathize with them, and be charm'd with the Melody of their Texture; the Eye is inſenſibly attracted to them, as the Ear is with Muſick, and whatever thus immediately ſtrikes the Imagination muſt have ſome Beauties in it, which are in ſome meaſure analogous to that agreeable Compoſition which is conſiſtent with true Harmony.

THE Soul of Man is ſo form'd by Nature, that all Objects, which are in themſelves peculiarly beautiful, are only ſo many different ſorts of Harmony, fitted, by ſome ſympathetick Quality, to quadrate with the Organs of our Senſes. The ſame Graces, in each Object, do not equally affect all; which is owing to the different Structure, the different Texture, and Compoſure of our Minds.

AT our Birth, the firſt Principles of Harmony are introduced with us into the World;

World; and every Man has it in ſome Degree and Affinity proportioned. A Concert of Muſick that has all its Parts well compos'd, and well executed, both as to Inſtruments and Voices, pleaſes univerſally; but if any Diſcord ariſes, any ill Tone of Voice be intermixed, it ſhall diſpleaſe even thoſe that are abſolutely ignorant of Muſick. They know not what it is that offends them, but they find ſomething grating in it to the Ears; this proceeds from the Taſte and Senſe of Harmony implanted in them by Nature.

In like manner, a fine Picture charms and tranſports the Spectator, who has no Idea of Painting; aſk what pleaſes him, and why? He cannot eaſily give an Account, or ſpecify the real Reaſons; but natural Sentiment works almoſt the ſame Effect in him, as Art and Uſe to the *Connoiſſeurs*.

Thus, from the different Aſpect, Figure or Texture of Objects, we feel within us a ſympathetick Force; a Power which plays upon the Affections or Paſſions of the Soul; a magnetick Charm, which gives Pleaſure to our Senſes: Whatever Harmonick Virtue there is in the Form, proportion, or Beauty, of Objects; we

catch the Impreſſion inſenſibly; we are vivid, gay, joyous, or more calm and ſedate, according to the Variety of Objects, or ſimilar with the Gloom, or Solitude, of the Spot.

As the Paſſions are thus affected, our Imagination will flow in the ſame Channel, nor can we diveſt ourſelves of them; as in Muſick, we are charm'd with it, and our Souls are pleas'd; to be led into a Track of Thought, peculiar to its own natural Propenſions.

I HAVE choſe to mention thoſe three remarkable Places of Situation; becauſe, as they are more beautiful, are more generally known, and being ſituate ſo near the Metropolis of the Kingdom.

BUT I muſt here beg Leave to take notice of a Seat, a few Miles diſtant from *Windſor*, that has ſomething in its Situation which charms; the Eminence is almoſt equal to that of *Windſor*, but the Extent of Proſpect leſs: For a Spot ſo elevated, it ſeems to be the laſt Degree of rural Perfection. The Terras is on the Weſt Side, and from thence the Deſcent is exceeding ſteep; and at the Bottom of the Hill, the *Thames* makes a fine

fine Picture, it divides itſelf into a great many Branches, which form ſeveral little verdant Iſlands, and poſſeſſeth a large Tract of Ground. The Slope, down to the River, from the Terras, is cover'd with Wood, and through it, in ſeveral Places, are *Viſta*'s made to ſome remarkable diſtant Object: The Wood hath ſeveral Walks and Seats diſpers'd about it, from which are Views to Villages and diſtant Hills, and to ſuch Places where the *Thames* affords a beautiful Landſcape.

THE Terras, from the Influence of the North Wind, is defended by Woods and Groves, through which are ſeveral Walks, which command a View of the diſtant *Country*: From *thence*, through the Woods on the Side of the Hill, to the South Weſt, the Scene is exceedingly entertaining; the River ſhews itſelf as it were juſt under the Eye, and ſpreads and divides itſelf into a Multitude of pleaſing Forms, ſufficient to afford many fine Pictereſque Views, rather in Appearance romantick, than real; ſo bountiful has Nature been to furniſh the Eye and Imagination with Delight. It is almoſt needleſs, to ſay *Cliefdon*, the preſent Seat of His Royal Highneſs the Prince of *Wales*, is the Spot I mean; ſince

ſince every one who is acquainted with it muſt be ſenſible of it, and how ſhort of its Beauties I have attempted to deſcribe it.

And when I conſider the Beauties ariſing in Proſpects of Extent, and how the Imagination is charm'd with ſuch Views; I am naturally led to take notice of that felicitous Harmony, which the ſilent Vale produceth; there is indeed a kind of midway Rapture, but I ſhall at preſent confine myſelf to ſuch Images and Pictures, which have only the Solemn, Rural, and Secreted: As they are the Effects of *Nature*, or *Art*, or both.

Beauties of Situation have ſome influencial Force over the Faculties of the Soul: In a ſilent Gloom of Wood, where the Sun Beams, at Midday, can hardly pierce through; where the wild Labyrinths lead you into ſtill more ſolemn Scenes; and where all Nature is huſh and calm, except the Melody only of a few of the Feather'd Brood, to ſteal a Thought from you; there I ſay the Mind of Man is turn'd within himſelf, we feel ſomething of a Divinity glide upon our Senſes, when alone in theſe ſtill Retreats; theſe, contemplative Solitudes.

To draw us, by Degrees, from Images of diſtant Situation, *Hampton Court* may be no diſagreeable Place; there is an open Grandeur, a majeſtick Diſpoſition in the Plantations, where Art has been uſed; and Nature hath not been wanting to fill the Scene with Beauties equally agreeable; the *Thames* like one great River, amidſt the rural Appendages, makes Nature as it were uniform and analogous to Art: there is a Nobleneſs and Expanſion in the Whole mix'd with that rural Simplicity, that renders every Image pleaſing.

If we compare the Terras, the Avenues, the River, the Paſtures, and other Parts together, and try the Whole, with the Standard of rural Retreats; we ſhall find few Situations of ſo capacious Symmetry and Beauty.

Richmond Garden, I think, has every Charm which the others want; Art and Nature have rivall'd each other, even to Exceſs; every Beauty, and every Grace, plays upon the Fancy, and the Imagination wantons in Exceſs.

Spacious and open as it is in ſome Parts, as a Contraſt, Solitude and ſecret-

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ed Scenes are the Appropriation of others: Happily are Art and Nature thus intermix'd, thus beautifully join'd: Words will hardly paint the Images, the Pictereſque Scenes, that adorn the Place, are ſo inimitably blended.

It is here Contemplation and Solitude have their Abode; the Walks, amidſt the Wildneſſes of Art and Nature, the ſtill and ſecret Paths, where whole Tribes and Claſſes of the Animal Creation inoffenſively wander unmoleſted; where Art has provided for their Wants and Neceſſities, and Nature, to ſecrete and defend them, and their Young, from the Inclemency of the Seaſons, has providentially rais'd Manſions and Seats, for their Convenience.

Whatever Sentiments the *Orientals* have had, or whatever Images, or Pictures, they have form'd of their *Elyſium* or Paradiſe, may be happily found in this enchanting Spot; the Groves of the Antients, where their Deities were feign'd to reſide, fall ſhort of the beautiful and harmonious Raptures, which *that* alone can fill the Imagination with.

I would beg Leave to add, that when the Mind is ſatiated with theſe, an eaſy Remove

Remove ſhifts the Scene; the ſpacious River, and more open Walks, and Avenues chear the Eye, and enliven the Fancy, with a Warmth agreeable to Solitude: You are raiſed, as it were inſenſibly from Scene to Scene, one Image ſucceeds another, by gradual Progreſſion; till the whole opens to newer and gayer Beauties of *Symmetry* and *Harmony*.

One Ingredient to Perfection, it muſt be own'd, is wanting; I would have ſome winding Rivulet divide itſelf into a Thouſand Meanders; through the ſeveral Groves and Solitudes, Nature ſhould form it into little Caſcades, and Falls, and ſo ſpread itſelf from one Reſervoir to another, ſupply'd and fed with one conſtant Plenitude; this, and this only, would render it, of all others, the moſt agreeable Retreat, for Contemplation and Pleaſure.

These Extreams of felicitous Proſpects, and Solitude, have their happy Effects upon the Mind, at certain Intervals: Though the Rapture is not ſo laſting in either as ſuch a Scene, where the mean Pleaſure, between the Extreams, may be enjoyed; Exceſſes, temper'd by this Medium of Gay, and So-

lid, the midway Gratification of the Senſes, where the Mind is kept as it were in *Equilibrio*, between the Vivid and Contemplative, it muſt be own'd, is more agreeable and neceſſary for us; more aptly fitted, for our Organs of Senſation; becauſe, Extreams, in all Things, ſoon pall and diſpleaſe the Appetite.

SUCH a Spot, as it were ſanctified with Delight and Rapture of this kind: Where the Imagination can dwell upon the Object, where the Fancy can be play'd upon, by the Variety of Beauties; and where the Eye is catch'd with different Attributes to Harmony, muſt charm like the famous *Venus*, drawn by *Apelles*, who ſelected all the Beauties of *Greece*, to compoſe her: I would have a Situation a Compoſition of all the former Beauties, blended together, and connected in one Scene. —— The extenſive Hill, the open and magnificent, the more rural and ſolemn, the Vale where Grandeur and Solitude may meet, and the declining Hill, joining them together by Art and Nature; ſo plotted and diſpoſed, to fit and correſpond with each other, would make the Harmony perfect.

IF this is only a fictitious Idea, an imaginary Scene, it muſt be own'd one that neareſt approaches it is the moſt agreeable; and if this is not exactly happy in it, there are ſome Things that very nearly reſemble it.

I AM not inſenſible, how faint and languid the preceding Deſcriptions have been; therefore have choſe to collect the following beautiful, noble, and entertaining Images, which Mr. *Thompſon* has rais'd, and ſcatter'd, in his Poems upon the *Seaſons*, where they relate to rural Beauties and Situation; the Loftineſs of the Language, ſo finely and elegantly appropriated to the Deſign, will, I hope, be a ſufficient Excuſe for me, that I take the Liberty to tranſcribe, from a Piece univerſally eſteem'd, when I uſe it as an Embelliſhment only to the Subject of Situation.

—— —— *Young Day appears,*
And opens all the lawny Proſpect wide,
The dripping Rock, the Mountain's miſty Top,
Swell on the Eye, and brighten with the Dawn:
Blue through the Dusk, the ſmoaking Currents ſhine,
And wild Embroid'ry of the Watry Vale,
With all that chears the Eye, and charms the Heart.

FROM *the moiſt Meadow to the brown-brow'd Hill,*
Led by the Breeze, the vivid Verdure runs,
And ſwells and deepens to the cheriſh'd Eye;
The Hawthorn whitens, and the juicy Groves
Put forth their Buds, unfolding by Degrees;
'Till the whole leafy Foreſt ſtands diſplay'd,
In full Luxuriance, to the ſighing Gales.
By Nature's ſwift and ſecret working Hand,
The Garden glows, and fills the liberal Air
With laviſh Fragance; while the promis'd Fruit
Lies yet a little Embrio unperceiv'd,
Within its crimſon Folds and Foliage hid:
And ſee the Country far diffus'd around,
One boundleſs Bluſh, one ſnow empurpled Shower
Of mingled Bloſſoms: where the raptur'd Eye
Travels from Joy to Joy, and, hid beneath
The fair Profuſion, yellow Autumn ſpies.

SEE *where the winding Vale her laviſh Store*
Irriguous ſpreads: See how the Lilly drinks
The latent Rill, ſcarce oozing through the Graſs,
Of Growth luxuriant, or the humid Bank
Profuſely climbs: Arabia *cannot boaſt,*
A fuller Gale of Joy, than liberal thence
Breathes through the Senſe, and takes the raviſh'd Soul.

FULL *of freſh Verdure, and unnumber'd Flowers,*

The

The Negligence of Nature, wide and wild,
Where undiſguis'd, by mimick Art, ſhe ſhews
Unbounded Beauty to the boundleſs Eye.

AT *length the finiſh'd Garden, to the View,*
Its Viſta's opens, and its Alleys green;
Snatch'd through the verdant Maze, the hurried Eye
Diſtracted wanders; now the bowery Walk,
Of Covert cloſe where ſcarce a Speck of Day
Falls on the lengthen'd Gloom, protracted darts;
Now meets the bending Sky; the River now
Dimpling along, the breezy ruffled Lake,
The Foreſt running round the riſing Spire,
The Etherial Mountain, and the diſtant Main.

ALONG *the bluſhing Borders, dewy bright,*
And in yon mingled Wilderneſs of Flowers,
Fair-handed Spring unboſoms every Grace;
Infinite Numbers, delicacies, Smells,
With Hues on Hues, Expreſſion cannot paint,
The Breath of Nature, and her endleſs Bloom.

How ſtill the Breeze, ſave what the filmy Threads
Of Dew evaporate, bruſhes from the Plain:
How clear the cloudleſs Sky, how deeply ting'd
With a peculiar Blue: The Etherial Arch
How ſwell'd immenſe; amid whoſe Azure thron'd

The

The radiant Sun how gay! how calm below!
The gilded Earth the falling Beams receive.
And what a pleaſing Proſpect lies around!
Of Hills, and Vales, and Woods, and Lawns, and Spires;
And Towns betwixt, and gilded Streams, till all
The ſtretching Landſcape into Smoke decays.
Oh bear me then to vaſt Embowering-ſhades,
To twilight Groves, and viſionary Vales;
To weeping Grottoes, and prophetick Glooms,
Where Angel Forms, athwart the ſolemn Dusk,
Tremenduous ſweep! or ſeem to ſweep along!

Or let me pierce into the Midnight Depth
Of yonder Grove, of wildeſt, largeſt Growth,
That, high embowering in the middle Air,
Nods o'er the Mount beneath; at every ſtep,
Solemn and ſlow, the Shadows blacker fall;
And all is awful, ſilent Gloom around.

Or let me ſtray into the Midwood Shade,
Where ſcarce a Sun-beam wanders through the Gloom;
And on the dark-green Graſs, beſide the Brink
Of haunted Streams, that by the Roots of Oaks
Rolls o'er the rocky Channel, lie at large.
Or on the ſhadowy, darkſome, ſunleſs Side,
Of a romantick Mountain, Foreſt crown'd,
Beneath the whole collected Shade recline!
Or in the gelid Caverns, Wood-bine wrought,
And freſh bedew'd with ever ſpouting Streams,

Sit

Sit cooly calm, with Mind ſerene and pure,
And all the Paſſions aptly Harmoniz'd.

FROM what has been hitherto ſaid, of Situation ; we may conclude, that all Situations, which have any Mixture of any of the foregoing neceſſary Ingredients to Harmony, will be agreeable, in Proportion to the ſeveral diſtinct Beauties, with which it is compoſed.

I COME now to ſpeak of the Appropriation of Art, as it relates to Building, or Architecture.

ARCHITECTURE is an Art uſeful and extenſive, it is founded upon Beauty, and Proportion,or Harmony, are the great Eſſentials of its Compoſition : It is divided into three Claſſes, the *Grave*, the *Jovial*, and the *Charming* ; the Grave is the Effect of the *Dorian Modus* ; the Jovial of the *Ionian* ; and the Charming of the *Corinthian* ; theſe are deſigned to be fitted, and appropriated, to the ſeveral Scenes which Art or Nature have produced, in different Stuations.

WE are to conſider the Extent of the Spot, its Beauties and Fertility ; what Improvements may be made, in each of theſe ;

theſe, before the Deſign can be form'd; agreeable to this, likewiſe it is neceſſary, the Genius, and Fortune of the Builder, be conſulted, before the Plan is made.

Any of the beforementioned Scenes are capable of having Deſigns of any Magnitude, appropriated to them; but the Capaciouſneſs of the Spot ſhould be the Standard of it: I mean for ſuch Parts as are intended for Pleaſure only: And for ſuch Plantations as are deſign'd for Delight, it would be neceſſary the Spot be firſt planted, and laid out, for the Advantage of intended Beauties, that the ſeveral Trees, *&c.* ſhould come to ſome Perfection, before the Seat be compleated; the Scenes will be by far leſs agreeable, if Maturity has not grac'd the Walks, and Avenues and Retreats, before you make it your Reſidence.

It will be endleſs, to trace Harmony through all the little Clues and Labyrinths of Planting, and the nice Appropriation of Art, where little Seats, or Temples, for Beauty, Eaſe, and Retirement, may be placed in them. But of theſe, no Pattern can give us a more agreeable Idea, than thoſe of Lord *Burlington* at *Cheſwick*.

In the Manner of Deſigning, as our Taſte and Fancy vary, ſo will the Appropriation of the Orders. Perhaps no ſtated Rules can be laid down in general; but I would be ſparing of Ornament upon *Shooters* Hill. The *Dorian Modus*, by its Robuſtneſs, is moſt capable of Duration, and the Plainneſs and Simplicity of its Parts moſt conduceth to it: There ſhould be no Channellings or Carvings, to make the Parts tender and feeble, to weaken or decay; and as the Situation renders it neceſſary to be view'd at a Diſtance, the Parts ſhould be few in Number, and of a bold Relievo; this is moſt analogous and appropriate to the *Dorian Modus*, and more exactly ſuited to the ample Extent of Proſpect.

As to the Dreſs and Decoration of the external Part, I ſhould be very ſparing in. *That* ſhould be exceeding plain, and juſt enough only to diſtinguiſh the neceſſary Ornaments, for that Order.

' *The ſilent Groves require a little Pile,*
' *Not deck'd with Laviſhneſs, nor yet too grave;*
' *The middle Path's the ſafeſt Way to pleaſe.*
' *Not ſo the opening, to ſome diſtant View,*
' *The Viſta, or the Pleaſure-Garden's Grace,*
' *There let the Dreſs Profuſeneſs border on;*

' *Be wanton, like the Spot, with Flowers and Fruit,*
' *To fill and decorate the proper Voids,*
' *And ſympathize with Nature and the Glebe.*

MORRIS's Lectures Part II. Page 210.

IF *Richmond* Hill was the Scene, I would there enliven the Parts, by a few Embelliſhments, peculiar to the *Modus*: And *Windſor* ſhould be the Scene, for introducing the Excellence of ſuch Decoration as borders upon the Grave and Solemn; which is neceſſary to make it perfect, and to compleat the Embelliſhments adapted to that particular Spot.

IN the Vale, as *Hampton* Court is ſituate, the *Corinthian* or *Lydian Modus* is moſt appropriate; but the Decoration ſhould be only ſparingly neat; the *Modus* ſhould be juſtly replete, with ſuch Ornaments as give Beauty and Pleaſure to the Eye; and *Richmond* ſhould have the laviſh Profuſeneſs of Dreſs (if plac'd from the Water) as poſſible could be ſelected, with proper Ornaments to fill up the Spaces where Neceſſity requires.

THE *Ionian* or *Jovial Modus* is the Mean between the two preceding, the peculiar

peculiar Graces of this Order are equal in Harmony and Proportion to the *Corinthian*; but the Dreſs and Decoration, leſs tender, and leſs profuſe, it ſhould be the midway Path, between the Grave and Charming, and ſo becomes eſſentially requiſite to the Situation here intended; which thus mutually compoſe that joint *Harmony* of *Art* and *Nature*, in the Aſſemblage of the particular Parts, that at once charm the Soul, and fill us with unſpeakable Delight.

WHATEVER Magnitude or Form is requir'd in theſe Deſigns, the Architect muſt take Nature for his Guide; let the Spot direct him to the Dreſs and Ornaments, and in a great Meaſure to the Uſe and Conveniencies, requiſite for the Proprietor.

" ALL *theſe the Architect muſt ſtudy well,*
" *Be well informed what Nature moſt requires,*
" *To fit and tally Art, in all theſe Scenes.*
" *To give a Greatneſs to the opening Lawn*
" *And pleaſing Softneſs to the rural Glade,*
" *This is the Art's Perfection well to know;*
" *And he who traceth beſt the different Climes,*
" *And moſt reſembles* Nature, *in his Choice*
" *Of juſt* Proportion, Garniſhing, *and* Dreſs,
" *Appropriates* Art, *moſt nobly to its Uſe.*

MORRIS's Lectures, Part II. p. 186.

It will be impoſſible, to deſcribe Form and Manner of laying out th veral Places; but the nearer Simili they have with thoſe Beauties, I b deſcribed in *Richmond* Garden, more pleaſing they will appear. The ture of the Spot will beſt direct, Avenues to make, what Quarters f for Walks of Pleaſure, or Retiremen for Uſe, *&c.* and if Nature has bountiful, in adding Water, for Beauty and Advantage of it, that give an Opportunity of adding a thou Graces, towards its Perfection.

Permit me the Liberty of ſa very few Villa's are as perfect as might be; Nature, in many Places, been liberal, even to Profuſeneſs, in f ing Mounts, Vales, Water, *&c.* to Advantage for Beauty, that the Aſſiſtance of Art would have don that could be wiſh'd, to decorate the which the Want of may have ren mean, irregular, and trifling; and Art and Nature join Hand in H it muſt be ſuppos'd, *that* Spot is mor mediately rank'd, under the Numb the *Harmonick.*

If I have miſapply'd the Term, in what I have ſaid upon Situation, and Building, I muſt beg Leave to ask, What Term is apply'd to *Muſick*, where the Soul is charm'd through the Ear, as they are fitted to our Organs of *Hearing*? And whether the ſame may not be proper to give to thoſe Objects, which the Mind is affected with through the Eye, as they are fitted to pleaſe the Imagination by *Seeing*?

To confirm this Opinion I ſhall quote a Paſſage from the IVth Volume of *Rollin's Belle Letters*, Page 227, for the Reader to form ſuch Judgment of, as he thinks proper:

" I tranſport myſelf from hence, in " Thought, to a Field cover'd with Flow- " ers, or Garden well cultivated: What " beautiful Enamel, what Colours, what " Wealth, and, at the ſame Time, how " great an *Harmony* and Fragrance, in their " Mixture, and in the Shades with which " they are blended! How fine a Picture, " and by how great a Maſter! How la- " viſh in the Profuſion of Ornaments, " *&c.* And ſpeaking of a Flower, p. 228 " he ſays:

" But though this Flower were leſs
" beautiful in every Part than it is; can
" we imagine a more agreeable *Sym-*
" *metry* in the Whole, a more regular
" Diſpoſition in its Leaves, or a greater
" Exactneſs in its Proportion, &c.

Or, as a further Confirmation, I ſhould refer you to the Motto I have choſen and prefix'd in the Title Page.

To write to the Publick, without Cenſure, is impoſſible; to pleaſe the Few, who have good Nature enough to pardon or over look an Error, is the utmoſt of my Wiſhes. I would not be underſtood, to attempt to byaſs the *Opinion* of Mankind, in *Situation*, or *Building*, I have only ventur'd to lay down mine; imperfect as it is, I ſubmit it to the Fate of Criticiſm.

FINIS.

ERRATUM

In the firſt Page of the Preface, the laſt Line but one, for *To ſearch* read *To ſwell.*